

...AT THE PLAYHOUSES...



SCENE FROM "VERA, THE MEDIUM" in which Eleanor Robson will appear at the Academy to-morrow and Tuesday evenings.

ACADEMY OF MUSIC.

Monday and Tuesday Nights—Eleanor Robson in "Vera, the Medium."
Wednesday Night—Frederick Warde (Lycium Course).

Friday Night, Saturday Matinee and Night—Chauncey Olcott, in "Ragged Robin."

BLOU THEATRE.
"Under Southern Skies"—all the week.

LUBIN THEATRE.
Continuous Vaudeville.
COLONIAL THEATRE.
Vaudeville.

MAJESTIC THEATRE.
Vaudeville.

Eleanor Robson in "Vera, the Medium."

Great faith is being placed in Richard Harding Davis' "Vera, the Medium."

In which Miss Eleanor Robson will fill her local engagement at the Academy to-morrow and Tuesday evenings (Lycium Course).

Miss Robson's rapid ascent up the ladder of histrionic fame. Not only is Miss Robson here supplied with a virile, dramatic part, of the kind she has been longing for, but the play is said to be of that character that it will remain long in the memory of all who witness its performance. As its title would indicate, the play is one of spiritualism, a subject that has come in for so much discussion of late. That it has created universal interest. Beginning with Sir William Crookes and Sir Oliver Lodge, two noted Englishmen of science, the world has been startled by a succession of investigations carried out by men already famous in other branches of scientific research, and consequently is not apt to feel the claims of clairvoyance and fakery. Lombroso, Flammarion, the astronomer, Dr. Maxwell, Charles Richet, and finally Battazzi, have in turn contributed largely to the limited store of natural biological conditions. Let this, if proven to be so, will necessarily revolutionize all existing theory of human life as we now conceive it. What Mr. Davis has to say on the subject must await the production of his new play. There are lines in the piece that seem to indicate that he thinks things that he dare not openly avow, yet his general position is kept in darkness, the management desiring to "spring" it upon their first night audience.

Whatever Mr. Davis' play may be, it is to be understood, from all advance reports, that the author has concerned himself as much in producing a play that will prove a popular success as in bringing up a novel idea for public consideration.

The play tells a story that should hold the spectator to the fall of the last curtain. The faithfulness with which the author has drawn a variety of New York types has been much commented upon, and the stage delineation of these types is in the hands of such an H. B. Warner, Claude Brooke, Lucille Watson, Frank Jamison, Roy Fairchild, Brandon Hurst, George La Quere, Arthur Barry, Muriel Radcliffe and others. The staging of the play has been made a feature, great stress being laid upon a mechanical feature which is said to rival in effectiveness anything that has yet been attempted. It comes in the third act, during a scene that represents a materialistic séance. Taken all in all, Miss Robson's appearance in "Vera, the Medium," gives, at least, much promise.

Frederick Warde for Lycium.

Mr. Frederick Warde, the eminent tragedian, who for the past thirty-eight years was one of the leading actors on the American stage, prior to his own advent as a star, having supported all the great actors and actresses of the past four decades, including Edwin Booth, John McCullough, Lawrence Barrett, Charlotte Cushman and Adelaide Neilson, will appear at the Academy of Music, Wednesday, December 16th, under the direction of the Radcliffe Entertainment Bureau, of this city. The vehicle for the occasion will be "The Women of Shakespeare," which offers ample opportunity for the display of the versatile talents of Mr. Warde. With inimitable grace and a charming manner he pays in elegant diction a glowing tribute to women in general, and particularly to the feminine characters depicted and immortalized by the Bard of Avon. He analyzes Portia, the beautiful young Italian student and scholar, reciting her speeches that displayed her wondrous wit and learning, stating that she belonged to the old type of women, whom we worship as our sweethearts, respect as our mothers and honor as our wives. He dwells upon the intellectuality of Rosalind and recites as only a great artist can the Seven Ages of Man. Lady Macbeth, in his judgment, is not the monster usually interpreted by the students of Shakespeare.

The tender heart and gentle spirit of Desdemona, Cordelia's devotion, Juliet's love, are also themes handled by Mr. Warde in this recital, and no adequate idea of the eloquence with which he utters his beautiful word-pictures can be transferred to paper. Those who hear and see him will carry to their graves vivid impressions of his magnetic manner, his magnificent voice and his impersonations that seem to make his characters live and breathe.

In a dream he is shown by the fairies the way across the moor, and donning his old Ragged Robin clothes he dashes through the darkness of the night. A friendly white-clothe-wig guides him through the gloom, and as dawn breaks over the hills the lovers are united.

While the story is simple in its construction, it is admirably told. The fairy element in it supplies many poetic bits and gives it a Celtic atmosphere that reminds one strongly of the Yeats plays. There is also an abundance of music introduced, not the least of which are the songs composed for it by Mr. Olcott. The incidental music, in which there are several O'Connell themes, is from the pen of Frederick Knight Logan, who has been the musical director for Maude Adams in "Peter Pan" and other plays.

Manager Pitou has staged the piece in his usual faultless manner. For the support of his star he has engaged a company of rare excellence, among the members of which are Alma Belwert, Mabel Bert, Lillian Claire, Alice Fennell, Josie Chaffin, Mark Price, Charles E. McCarthy, Jerome Edwards and George Brennan.

"Under Southern Skies" at Bijou.

One of the most conspicuous examples of plays favored by women is "Under Southern Skies." Lottie Blair Parker's charming drama of Southern life, which made its first appearance at the New York Theatre Republic (now the Belasco Theatre) seven years ago. From its initial performance up to the present date, it is now in its eighth successful season. "Under

Southern Skies" has enjoyed the distinction of being one of the greatest favorites among women that our stage has ever known. It is not a hard matter to discover why this is so. "Under Southern Skies" presents beautiful stage pictures, representing the luxuriant out-of-door scenes of summer in the land of flowers and sunshine, and the indoor settings of an old aristocratic Southern home. The eye is pleased by these pretty pictures, and by the dainty costumes of the women. Everything is bright and pleasing to look upon, and women all love to see pretty things. There is an unusually large number of women in the cast, most of them being young and attractive. Few dramas afford so many opportunities for the display of feminine feeling and fervor, so that the quiet and airy costuming of the play is in itself a source of pleasure to the feminine spectator. Then the love story! What woman's heart, old or young, or what man's either, for that matter, does not thrill, responsive to a good love story? Love, in its youthful happiness and misery, and love in its sadder phases, broken by sin and chastened by forgiveness is the very groundwork of this successful play—is what gives it its enduring strength and vitality. The pretty scenery, the dancing, the rich comedy of the dainties, the gay festivities of their aristocratic masters and mistresses, are the trimmings which are used to add to the attractiveness of this intensely interesting love story. That they have added greatly to the popularity of the play there can be no doubt—especially the Halloween celebration and pumpkin dance, which has never been seen in any other play, and which is invariably witnessed with delight by the audience.

"Under Southern Skies" is to appear at the Bijou all the week.

Week at the Lubin.

Another bill of America's representative vaudeville artists will be seen at the new Lubin Theatre, beginning with well-known names to-morrow afternoon. A successful has been the opening week of popular-priced, high-class attractions at Lubin's that the management is making every effort to raise the high standard of the performances offered. With this end in view the managing agent of the Lubin has been instructed to send only the best to Richmond.

Not only will three of the feature metropolitan vaudeville acts be offered, but new illustrated songs by the foremost composers, sung by an artist of note, and an exclusive series of moving pictures depicting the comic and serious phases of life in Europe, as well as America, will be seen. These pictures are not only amusing, but instructive, showing as they do, points of interest of the European tourists as realistically as though the spectator viewing the picture on the screen were actually abroad viewing the sights which delight the visitors to the old world.

One of the feature acts of the bill will be the initial appearance in Richmond of Lewis and Young, in an up-to-date comedy sketch. This clever pair of youngsters are among the foremost monologists of the metropolitan circuit. Their rapid-fire conversation is new, and the clever jokes are told in such a manner that one cannot fail to grasp the point. The other feature acts will be fully up to the high standard already set at Lubin's, while the pictures will be the latest gems from the local and foreign workshops of the Lubin artists, who are constantly engaged in searching for new

features for this part of their performance. The afternoon performances begin at 2 o'clock daily and continue, without intermission, until 11 each evening.

New Bill at Colonial.

Looking at the program arranged for the week beginning to-morrow, the regular arrangement of features includes three vaudeville acts, motion pictures and the newest song successes to the accompaniment of the illustrated slides. There is to be no diminution, but rather an improvement, in both quantity and quality over the bills that have gone before. One of the vaudeville features will be the charming team of Jeanne and Ellsworth, originators of a new style of novelty comedy musical act. This pair of entertainers has attained an unusual degree of proficiency on various musical instruments, but one of the strong points of their act is their handling of the melodious xylophone. The duo is also dexterously manipulated, plenty of genuine comedy is injected, and in addition, the performers give real spice to the introduction of two marvelously trained dogs.

For the physical culture devotees the strong presentation of the Hall Brothers will be of unusual appeal. Besides being expert equilibristas, these two youngsters clearly demonstrate how the proper attention to one's own physical culture may be brought to a great degree of perfection merely by conscientious attention to the simple exercises leading up to needed physical development. One of them is a veritable strong man, a marvel of beautiful development, and will be a treat to students of physical culture.

Nealon and Titus are the pair of singers and dancers who will lend brightness and cheer to an otherwise thoughtful, studious bill. As singers they will introduce new topical song hits, and their dancing will be up to the well established Colonial standard.

Exclusive motion pictures, the kind the Colonial management so carefully selects, will hold their established position, and the illustrated song section will be again ably cared for by Joe Romain. Matinees are given each afternoon, and amateur night each Friday night has become the most popular night for crowds each week.

At the Majestic.

Manager Kahn announces an exceptionally good bill for the coming week at the Majestic Theatre. The Les Valadons, Parisian wire cyclists and novelty entertainers, are the headliners. Professor Adams and his educated dog promise to please while Tommy Haynes will close the show with clever songs and other stunts that have amused large audiences everywhere he has appeared.

On Friday night the amateurs of Richmond will be given another chance to show their ability as entertainers. This innovation, introduced here by the Majestic, has proven quite a winner with amusement lovers.

A giant sleeping doll, with real hair, will be given away at every matinee performance. This is done in appreciation of the big attendance of women and children.

Gossip of the stage.

Ralph Stuart is to make a new production.

Annie Russell may visit Australia in the late spring.

David Warfield is doing an enormous business in Chicago.

Kolk and Ditt have a new piece called "Welner and Schnitzel."

Robert Mantell is to play a season of four weeks in New York in the spring.

Andrew Mack is making a success in the West with "The Royal Mounted."

A rumor from the West says that "Faid in Full" is to have a musical version.

ACADEMY To-Morrow and Tuesday Evenings

ELEANOR ROBSON

(LIBRER & CO., Managers)
Assisted by H. B. WARNER and an Extraordinary Supporting Company in the Vital, Vivid and Wonder-Producing Sensation
(Dramatized by the Author from his Famous Novel)

VERA, THE MEDIUM

BY RICHARD HARDING DAVIS.
YOU'LL FIND IT REMARKABLY WORTH WHILE.
PRICES: 50c, 75c, \$1.00, \$1.50 and \$2.00.

Academy of Music

WEDNESDAY, DECEMBER 16th.

Frederick Warde

The Eminent Tragedian. Direction Radcliffe Bureau

ACADEMY---Friday and Saturday

MATINEE SATURDAY.
AUGUSTUS PITOU PRESENTS

CHAUNCEY OLCOTT

By Rida Johnson Young
In Collaboration With Rita Olcott
IN HIS NEW PLAY
RAGGED ROBIN
HEAR OLCOTT'S NEW SONGS:
Scenes Laid at Innishannon Time 1830

"The Eyes that Come from Ireland," "If You'll Remember Me," "Sweet Girl of My Dreams," "The Laugh With a Tear in It," and "I Used to Believe in the Fairies."
The Good Little People—The Fairy Host—The Banshee—The Will-o-the-Wisp—and the Wealth of Beautiful Scenery, including The Big Bog Scene.
PRICES: MATINEE, 25c TO \$1.00; NIGHT, 25c TO \$1.50.

BIJOU ALL THE WEEK

Mats. Tues, Thurs, Sat.

THE GREAT SUCCESS

UNDER SOUTHERN SKIES

Written by
LOTTIE BLAIR PARKER
Author of "Way Down East."

A Play That Will Live Forever.

THE MOST ORIGINAL UNHACKNEYED AND DIVERTING PLAY OF SOUTHERN LIFE EVER WRITTEN.

Three Months of Unequalled Success at the Belasco Theatre, New York. Production Massive and Complete in Every Detail.

OVER 3,000,000 PEOPLE HAVE SEEN THIS PLAY.

AT BIJOU PRICES.

The Handsomest Playhouse in the South LUBIN'S THEATRE

Continuous Performance from 2 P. M. Until 11 P. M.

No Intermissions.

Polite--VAUDEVILLE--All-Star

Latest American and European Life Motion Pictures.

10c--Any Seat in the House--10c

5c--Ladies and Children at Matinees--5c



FREDERICK WARDE, TRAGEDIAN, Lycium attraction at Academy.



LAURA OAKMAN, in "Under Southern Skies," at the Bijou.

THE MAJESTIC ORIGINAL TEN-CENT VAUDEVILLE HOUSE.

Double Bill Week of Dec. 14th.

LES VALADONS

Parisian Wire Cyclists and Novelty Entertainers.

Prof. Adams and His Educated Dogs

A Canine Possessed with Almost Human Intelligence.

TOMMY HAYNES

Novelty Entertainer and Instrumentalist.

Giant Sleeping Doll Given Away at Every Matinee Performance.

LADIES AND CHILDREN ADMITTED TO MATINEE FOR 5c

COLONIAL Vaudeville, Pictures, Songs

FOR THE WEEK BEGINNING MONDAY, DECEMBER 14TH.

| JOSEPH ROMAIN, Soloist. Par Excellence. | REAL LIVE VAUDEVILLE. JEANNE AND ELLSWORTH. Novelty Musical Comedy Artists. MALL BROS. Equilibrists and Physical Culture Experts. NEALON AND TITUS. Singing and Dancing Comedians. | 10c. ADMISSION. Ladies and Children at Matinees, 5c. Performances at 2:30, 3:30, 7:30, 8:30, 9:30 P. M. A DOLLAR SHOW FOR A DIME. |
|---|--|---|
| GO WHERE THE CROWDS GO. | AMATEUR NIGHT EVERY FRIDAY NIGHT. | |

The program for the actors' fund man, Blanche Bates, Billie Burke, Fannie Bennett will have an unusually big role Ward, Arthur Byron, Victor Her collection of notables' names. They bet, W. T. Hodge, Julie Opp and W. will include John Drew, Thomas A. H. Crane. There will be six one-act plays. The Sicilian Players, Charles Dine, plays abroad.